



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Descartes will be shown burning his treatise on "The World," because he feared he would meet the fate of Galileo, and thought that he must live for the man that was not yet born. La Fontaine will be followed by a little train of children, each one representing a character in his fables.

For the La Fontaine procession, see Grade Outlines. The High School is reading and dramatizing *La Belle Nivernaise*,

by Daudet; *Quatre Vingt Treize*, by Victor Hugo, and memorizing poems by Beranger and Lamartine.

The February number will contain the libretto of the carnival, which will form the basis of the French reading lessons for January. Teachers wishing to use it for reading lessons may obtain it in leaflet form from the Book Room of the Institute.

Music

Helen Goodrich

Bertha Payne

The commonly accepted standard of choice for music for children seems to be below that of literature and pictorial art. We have arrived at a point where sensational literature and sign-board art are out of the question in good schools; but a similar grade of music appears on all sides without what would seem like an adequate protest. The fact that there exist standards for music corresponding in essential respects to those applied to literature and art needs emphasis. To discriminate between merely pretty, harmless music and that having positive inspirational quality and a pure, childlike spirit is perhaps not easy; but to perceive the difference between a very low grade and a very high one is not so difficult, if the same taste and judgment is exercised as in departments where discrimination is a more general acquirement. It is usually considered, for instance, that "go" — precise, stirring rhythm — is the one thing needful for a march; the physical alone is considered. Now the first requirement for a quick, orderly march is, of course, quick, exact coördination of muscles; and this may be said to depend entirely upon the stimulation of obvious, exact rhythm in the music, together with a stirring spirit which cannot be analyzed

or described; but the second and hardly less important consideration would seem to be the subtle reflex effect upon mind and heart. There is a lack of economy apparent in a march which develops day after day only the physical side, and fails to place before the child at the same time appropriate emotional qualities embodied in a logical, well-proportioned, and beautiful musical form.

And yet we hear on all sides — for physical culture, for marches, for dancing — a kind of music which has, without doubt, a tendency to confuse the mind by its lack of form, and to vitiate the taste by its lack of distinct and ennobling character.

It is sometimes urged that only the musical children are affected by the music in any other than the most superficial way, that only the rhythm is important for the majority. This may or may not be true. Children accustomed to hearing nothing but a disconnected series of sounds on the piano, instead of musical ideas expressed in beautiful musical form, cannot be expected to have much discrimination; but granting that is true, the musical children and those accustomed to hear good music feel the influence, and the rest are missing their possible opportunity for development.

There is, moreover, much doubt about the lack of influence of music for good or evil upon even the so-called unmusical children. A few experiments could be made by having some pianist who can bring out the spirit of different kinds of music play for the children to dance by, in their own way. "Rag-time" calls forth "cake-walk" movements invariably; and equally vigorous and rhythmical, but refined, music results in refined movements.

The general character of the instrumental music in schools is to be seriously criticised. It consists of a rather narrow range of pieces, chiefly "two-steps" and "rag-time," a kind of music associated with the vulgar or sentimental or trivial ideas of the typical street-song; this is drummed upon the children's nerves day after day, often with the pedal held down continuously, thus producing an indescribable din and jangle. The piano is reduced to a very low level indeed; its possibilities of clear and beautiful expression are lost in a blur of inaccuracies.

The music published in this number of the magazine was used for two of the processions in the Thanksgiving exercises. *La Sylphide*, which has a graceful, flowing rhythm in $\frac{3}{4}$ time, was played for the procession of Greek maidens. It presents a light, steady, perfectly-balanced onward movement. A simple dance step, accompanied by lateral arm-movements, suggested itself to the pupils, the extremes of the arm-movements being accommodated to the first beat of each measure. The balance in the rhythm for the feet is preserved in the $\frac{3}{4}$ time, the accent falling to the left and right foot alternately; i. e., (left) 1-2-3, (right) 1-2-3. The piece must be played very smoothly and evenly. It was found useful in the Kindergarten for "the thread," "the stream," and similar rhythmical plays. It has no characteristics which might unfit it for these purposes,

though ballet music in general could not be recommended.

The *Gavotte* by Reinicke was used for the Greek children, who came singly down the middle aisle of the gymnasium, dressed in short white tunics, wreathed with colored leaves, and bearing baskets of fruit and flowers. They were supposed to be on the way to a sacrifice to Bacchus, and the music was selected as reflecting the gay, childlike spirit of the scene. The marked frequently-recurring accent, with the suggestion of a glide on the last half of the measure, was quickly appreciated by the children. The lightness and delicacy of the *Gavotte*, its grace and childlike spirit, had a perceptible influence upon their action. For the priest of the scene the *March Religieuse* from Mozart's *Magic Flute* (see Collection Litolff, Marsch-Album, No. 975) was played—a simple, serious, and dignified march.

For the English Harvest Home, Spindler's well-known *Polka* was played, and in this connection gave a sense of spirited rustic merriment which added much to the scene. The first beat of each measure receives marked emphasis.

Wherever a pianist is available who can reproduce the spirit of the music for children by Schumann, Reinecke, Jensen, Hiller, Lichner, and Gurlitt, there is a supply of the most varied and lovely material for all occasions demanding piano music, excepting the marches. Names of good ones have been printed several times in the *COURSE OF STUDY*, and further lists will be added from time to time.

Pedagogic Class

This class will continue its work in song study and singing, with class work in breathing and vocal exercises given as incidental help. We find still that the class work in vocal drill is of very little

value in overcoming defects in the use of the vocal organs, and for this reason the individual help is still given upon the plan begun in October. The results have been so good that this work will be carried on throughout the course.

In these personal consultations the students are now grouped in twos and threes, so that each may be helped by listening to the voice of the other, noting the deviation from pure tone, searching for the cause, and watching the effect of the remedial exercise given by the teacher. Several members of the class are now ready to be of real assistance to others in the practice periods. This plan involves much more than vocal drill and more than ear-training, though that is an important part. The students become much keener in the discrimination of pure tone, quality of tone, accuracy of attack, and of pitch. Keeness of discrimination, however, is not the end, but is sought as a means toward helping oneself and others to attain full control and use of the beautiful human instrument in expression.

We have found in these lessons that many faults of throat tension and stiffness in jaw and tongue have been helped, but that the fundamental and difficult thing is to obtain firm diaphragmatic breath control. This once gained means immediate help in the other difficulties just mentioned. We therefore repeat the emphasis before laid upon its importance. The breathing exercises outlined in previous numbers are all that are necessary, but some further directions are given for their use:

I. Clothing must not be tight at the waist.

II. Chest must be kept well-filled but not tense; easily active but not lifted with muscular effort at each inhalation.

III. Inhalation for singing taken with attention concentrated upon direction of air to the lowest part of the lungs.

IV. Breath taken quietly, with steady effort

that is felt at center of front of waist in the form of an *inner tension*. This causes apparent but not sudden pressure outward at the point toward which breath is directed.

V. Resonant tone: Follow this kind of inhalation by singing vowel *o*—long, on a middle pitch (*g*, *a*, or *b*). Direct tone to lips while singing; *keep up feeling of waist expansion felt during inhalation*. This fiction of taking breath while in reality giving it out results in:

1. Retention and economy of breath.
2. Use of full chest cavity to increase volume.
3. Relief of wrong throat tension, in which strain comes upon throat in effort to sing a high note, or when breath is nearly gone, by sympathetic action of throat muscles about the larynx.
4. The direction of breath to lips secures additional resonance from bony cavities of head and contact with hard palate.

VI. Repeat exercise on vowels *ee*, *a*, *oo*, *ah*, being careful to keep tongue relaxed.

The study of children's songs will be continued, and a discussion of music needed for gymnastics in rhythmic games and in marches will be taken up. This will be in direct preparation for the direction of children's games.

Songs. Text considered alone.

1. Imagery involved; familiar ideas built upon experience of children.
2. Images brought into new relations.
3. New relation involves an arrangement that is pleasing. Ideas aroused have a distinct "feeling tone."

Relation of fact and poetic element.

4. Childlike simplicity of ideas embodied. Distinction between childlikeness and childishness.

5. Form of meter; true to its type; clear or confused. Lines short or long: which are best in child's song?

6. Reasons on psychologic side.

7. Study *Christmas Carol*, E. Smith, in First Book, Modern Music Series, p. 128. Compare with *Garden Song*, E. Smith, in Songs for Little Children, Vol. II, as study in form; effect of long phrases.

Text and Tune.

1. Agreement of words and melody. Is meaning of words emphasized or blurred by its musical setting?

2. Adaptations of words to texts not composed for them.

3. Rhythm and Meter; relations between the two.

4. Unity of sentiment between words and music.

5. Collect and bring to the class songs that seem to you to be especially good in this agreement between words and music, both in sentiment, mood, and in accent. We find that texts demand music of distinct character. What have the elements of pulsation, variation of pitch, and combinations of tones in chords to do with this character? Since pulsation in the form of rhythm is a most important element as a stimulus to movement, we will study that essential first.

Rhythm.

1. Physical basis: What are the necessary

rhythms of life? of action? tactual and auditory stimuli that arouse rhythmic images?

2. Experiment with watch, metronome, and with the sounds caused by the revolutions of train wheels. Do they group themselves? If so, in what forms? Can you vary these forms at will?

3. Does the rhythm possess you, or do you control the rhythm?

4. Reproduce these rhythms in measure, in periods.

References: Titchener, *An Outline of Psychology*, p. 172; Wundt, *Human and Animal Psychology*, p. 262; Scripture, *The New Psychology*, p. 13; Fiske, *Outlines of Cosmic Philosophy*, p. 299; Lanier, *Science of English Verse*; Bolton (monograph); Froebel, *Education of Man*, Sec. II, p. 70; Richter, *Levana*, p. 162.

Physical Training

Carl J. Kroh

Caroline Crawford

The interdependence of mind and body is best exemplified by those studies which involve action, observation, and representation. Wherever this has supplemented the unrelated methods of old, mind and body training may be said to go hand in hand, as in the case of the numerous forms of manual training.

Physical training, gymnastics, through its education of the neuro-muscular organism, reinforces all the modes of expression. To strengthen the attention and memory by exercise in "doing" is to strengthen the idea. Our motor experiences become our mental experiences, emphasized in many ways through our sense-perceptions. Perceptions of weight, distance, and resistance, for instance, are primarily acquired through the study of our own movements. Later, these perceptions are applied in movement-forms of a more complex nature, required in our daily pursuits. Properly directed effort thus enables us to use our muscular system in an efficient

way; motion and locomotion are economically adjusted and the paths of least resistance are established.

Naturally, the child has already developed the fundamental movement-forms, regarded as the basis of all specific training. New co-ordinations are now required, and the importance of appropriate procedures, conducive to correct habits of action, is constantly emphasized. This distinctly educational end is dependent in many ways on functional improvement. It implies the improvement or maintenance of health. Hygienic and educational ends cannot be disassociated.

The order of the development of the nervous system, the principal factor in education, and its ability to receive and hold impressions and to record effects, in a measure determine the characteristic procedures of rational physical training. Direction in gymnastic training, therefore, to become duly effective, must be in accord with certain pedagogical principles. It